THE BRITISH MUSEUM QUARTERLY — VOL. VI. NO. 4

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THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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BRITISH MUSEUM QUARTERLY
VOLUME VI. NUMBER 4. MARCH, 1932

XXXVIII. THE KEDERMINSTER GOSPELS

THE BRITISH MUSEUM QUARTERLY — VOL. VI. NO. 4

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CONTENTS

		PAGE
72.	The Kederminster Gospels	93
73.	The Davies Sherborn Autographs	93
74.	'The Fable of Philargyrie', and other early Printed Books	94
75.	A Roll of New Year's Gifts of Queen Elizabeth	95
76.	'The Treasure of Rubies' and other Arabic Manuscripts	96
77.	A Volume of a Manuscript Chinese Encyclopaedia	97
78.	An Italian fifteenth-century Engraving	98
79.	A Drawing by J. B. Huet	99
80.	The Cannan Collection of Prints concerning Skating	99
81.	A sixteenth-century Tosa Roll	100
82.	An Egyptian Statuette of Bast	101
83.	Porcelain illustrating Skating	102
84.	A Pinxton Mug	103
85.	A Flint Masterpiece	103
86.	An ornamented Celtic Spearhead from the Thames	104
87.	An early Medieval Silver Spoon	106
88.	Medals by Charles B. Birch	107
89.	The Inscription on the St John Baptist Roll	108
90.	The Date of the Abingdon Apocalypse	109
91.	Other Gifts	110
	Loans to Provincial Museums	116
	Recent Reproductions	119
	Exhibitions	119

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PLATES

XXXVIII.	The Kederminster Gospels	*Frontispiece*	
XXXIX.	„ „	*To face page*	94
XL.	Drawing by J. B. Huet	„	100
XLI.	Tosa Roll of the 16th century	„	101
XLII.	Egyptian Statuette of Bast	„	102
XLIII (*a*).	Vienna Porcelain	„	103
(*b*).	Pinxton Mug	„	103
XLIV.	Flint Implement from Grime's Graves	„	104
XLV.	Celtic Spearhead from the Thames	„	105
XLVI.	Early Medieval Silver Spoon	„	106
XLVII.	Inscription on the Abingdon Apocalypse	„	107

72. THE KEDERMINSTER GOSPELS.

IN 1631 Sir John Kederminster, careful for the instruction of his neighbours, was moved to bequeath his books to the Buckinghamshire church of Langley Marish. Among the volumes housed in the pleasant library adjacent to the church was a copy of the Gospels, written and illuminated in England in the eleventh century and belonging to the group of manuscripts to which, for want of a better label, the name of the 'Winchester' school has been applied. The book remained at Langley Marish until the present winter, when its custodians, with a view to sharing it with a wider public and at the same time gaining for their treasure a greater measure of security, deposited it in the Museum. A preliminary examination suggests that it has affinities with Royal MS. 1 D. ix. The bordered page at the beginning of the Gospel of St John (Pl. XXXVIII) calls to mind the opening of St Mark's Gospel in the Royal manuscript. In both books the smudged condition of many of the gold initials in the margins stands in striking contrast with the freshness of the accompanying text (Pl. XXXIX). Even if this relationship could be established, the origin of Sir John Kederminster's book would remain obscure; for although 1 D. ix had early associations with Christ Church, Canterbury, and is generally regarded as the product of that great house, the evidence is inconclusive. A solitary clue to the wanderings of the Langley Gospels is found in a faded inscription of the end of the fourteenth century upon the first leaf, 'Liber collegii de Wyndesore'. It is tempting, but dangerous, to identify the book with the 'unus liber Evangelii noviter ligatus', the only entry by which it can be represented, in the 1384–5 register of the valuables of St George's Chapel, Windsor. If the early history of the manuscript will not easily be recovered, all will take delight in the bold and graceful script developed in pre-Conquest England from the Caroline minuscules of the Continent. A. J. C.

73. THE DAVIES SHERBORN AUTOGRAPHS.

DR C. Davies Sherborn has recently added to his benefactions by presenting to the Department of MSS. a large collection of autograph letters (now Add. MSS. 42575–42585, 42712–42713),

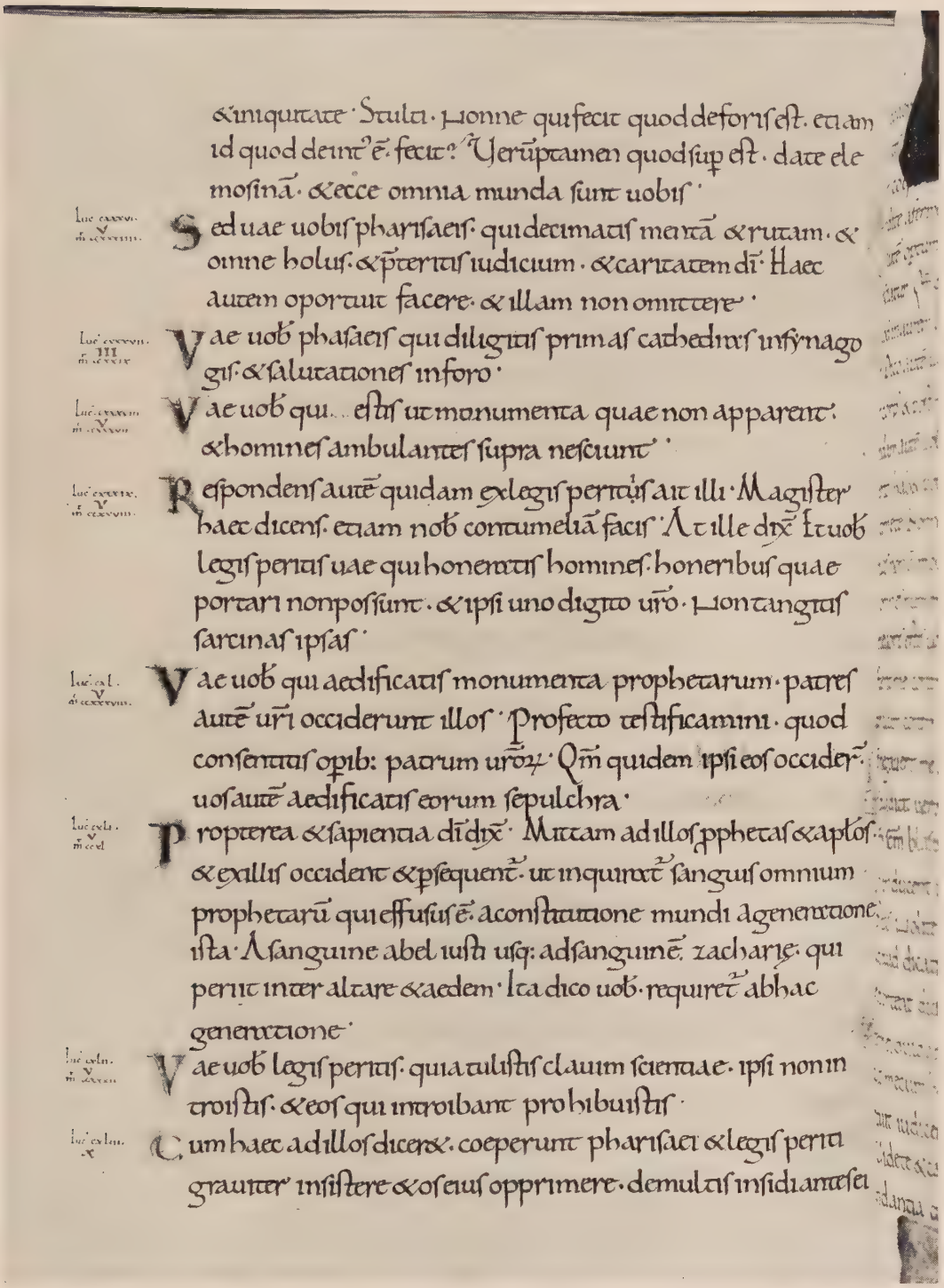
chiefly of the nineteenth century. Individually the letters vary greatly in degree of interest, but as specimens of autographs conveniently brought together these volumes will prove extremely useful for consultation. The original division into sections like Art, Science, &c., has been kept, and within each section an alphabetic order. Science easily leads the way in bulk, and geologists are especially well represented. Livingstone rather unexpectedly appears among the scientists with a long descriptive letter written from Africa to Dr Buckland in 1843. Darwin of course and Huxley are there.

The literary men range roughly from Southey to Edward Carpenter, and some ironic companionships can be found, as where Marie Corelli (a typical letter) follows hard upon Hall Caine. A group apart is formed by a small collection of letters written by Victor Hugo fils to his sister Adèle who eloped with an English officer and finally went insane. The last two volumes consist of the correspondence of John Brown, author of a controversial work on Franklin's voyage, and of his son James Roberts Brown, President of the 'Odd Volumes' and of the Ex-libris Society. Theodore Watts Dunton was a friend of the family, and a series of early letters from him is preserved. H. J. M. M.

74. 'THE FABLE OF PHILARGYRIE.'

THE Department has recently received, through the Friends of the National Libraries, the gift from the Keeper of the Department of a copy of *The Fable of Philargyrie The Great Gigant of Great Britain*, London, 1551, a satirical fable in verse, printed and almost certainly written by Robert Crowley, the sixteenth-century priest and printer.

Books from Crowley's press in Ely Rents, Holborn, are all rare, especially those which he wrote himself, no doubt because the extreme views of this uncompromising Puritan led to their destruction. Of this work no surviving copy had been traced since the middle of the eighteenth century, but this gift and the publication of a facsimile of it, has brought to light the existence of another copy in the library of the Earl of Dysart at Ham House. The British Museum copy was formerly in the library at Ayscoughfee Hall, Spalding.



&inquitate · Stulti · Nonne qui fecit quod deforis est. etiam id quod deintꝰ ē fecit? Verūptamen quod sup est · date elemosinā · & ecce omnia munda sunt uobis ·

Luc xxxvi. V. m xxxviii. Sed uae uobis pharisaeis · qui decimatis mentā & rutam · & omne holus · & pterita iudicium · & caritatem dī · Haec autem oportuit facere · & illam non omittere ·

Luc xxxviii. III. m xxxix Vae uob phasaeis qui diligitis primas cathedras insynagogis · & salutationes inforo ·

Luc xxxix. V. m xxxx Vae uob qui . . estis ut monumenta quae non apparent · & homines ambulantes supra nesciunt ·

Luc xxxx. V. m xxxxi. Respondens autē quidam exlegis pertis ait illi · Magister haec dicens · etiam nob contumeliā facis · At ille dixꝰ Etuob legis peritis uae qui honeratis homines · honeribus quae portari nonpossunt · & ipsi uno digito uro · Non tangitis sarcinas ipsas ·

Luc xl. V. m xxxxii. Vae uob qui aedificatis monumenta prophetarum · patres autē uri occiderunt illos · Profecto testificamini · quod consentatis opib: patrum uroꝝ · Qm quidem ipsi eos occiderunt uos autē aedificatis eorum sepulchra ·

Luc xlix. V. m xxxxiii Propterea & sapientia dī dixꝰ · Mittam ad illos pphetas & aplos · & exillis occident & psequentꝰ · ut inquiratꝰ sanguis omnium prophetarū qui effusus ē aconstitutione mundi agenerationeista · A sanguine abel iusti usq: adsanguinē zachariae · qui periit inter altare & aedem · Ita dico uob · requiretꝰ abhac generatione ·

Luc xlvi. V. m xxxxiv Vae uob legis peritis · quia tulistis clauim scientiae · ipsi non introistis · & eos qui introibant prohibuistis ·

Luc xlvii. X Cum haec adillos diceret · coeperunt pharisaei & legis periti grauiter insistere & oseuis opprimere · demultis insidiantes ei

The library of printed music has been enriched by the bequest to the Trustees by the late W. J. H. Whittall, Esq., of Grayswood Hill, Haslemere, of a rare musical work in lute tablature, entitled: *Les Œuvres de Pierre Gaultier Orleanois*, Rome, 1638.

The family of Gaultier included some of the most famous French lutenists and composers of the seventeenth century. Of this work by Pierre Gaultier only one other copy is recorded (in the Royal Library, Brussels) and the present copy, in a very fine state, is a valuable addition to the musical collection.

Another important accession, acquired by purchase, is a copy of a rare tract entitled: *A True Report of the most gratious and mercifull message of hir most excellent Maiestie, sent by the righte honourable Sir Christopher Hatton ... to the place where Thomas Appeltree should have suffered for his most Traitorlike action*, H. Bynneman: London, 1579.

Only two other copies are recorded of this pamphlet, which relates the proceedings on Tower Hill at the pardoning of Thomas Appletree for accidentally shooting one of the rowers in the royal barge and narrowly missing the Queen herself.

On that day in July 1579 the Queen was engaged in 'waightie negociation' with the French ambassador upon the royal barge, wherein she had taken to the water because of the heat. So little, however, was she put about by the rude interruption, that having ordered the rower's wounds to be staunched 'with a scarf of her own' and his body to be covered with a cloak, she 'continued her entertainment of the Embassadour, as though there had been no such matter'.

The marginal notes describe the amazement of the assembled people at the royal clemency; but what Thomas Appletree was about, when he discharged his arquebus upon that placid scene, is not explained.

W. A. M.

75. A ROLL OF NEW YEAR'S GIFTS OF QUEEN ELIZABETH.

AT the close of her long reign Elizabeth had presided over the festivities of forty-five New Year's Days, spent at Westminster Palace, Hampton Court, Richmond or Greenwich. Year by year,

in accordance with ancient custom, she had exchanged presents with her subjects on that day. These New Year's gifts were recorded upon vellum rolls, to be preserved in the Jewel-house, the office responsible for handling the gilt plate regularly distributed by the Queen. Here no doubt a mass of rolls remained until the Civil War, when the Jewel-house became 'a sucklin [suttling] house for y^{e} souldery' and its records were dispersed. Thanks to acquisitions spread over the whole period of the Museum's existence, a creditable store of these entertaining and instructive records has been built up. The roll of 1 January 1584, recently secured at auction, falls into a long gap in the series. Apart from a brief notice (written nearly two centuries ago) of the next year's gifts, no trace of any roll between 1579 and 1588 has been discovered. The new document (Egerton MS. 3052) resembles those printed by John Nichols in his *Progresses of Queen Elizabeth*; and the description at the end of the third volume of that work (1805) may be accepted as a reasonable summary of its contents. At least one of the varied array of offerings set out on the nine odd feet of the roll still survives. 'By Christofer Barker, prynter,' we read, 'a large Byble in englysshe couered w^{t} crymson vellat alouer enbradered wythe venys golde and seade perle'. Originally in the care of Blanche Parry, Gentlewoman of the Privy Chamber, this book is now in the Bodleian Library. Its giver received 11$\frac{1}{8}$ ounces of gilt plate as a reward for his courtesy. Scattered over the catalogues of the auctioneers and booksellers of the last and present centuries are entries which prove that a number of New Year's Gift Rolls still remain in private hands. They would find good company and a warm welcome at the Museum. A. J. C.

76. 'THE TREASURE OF RUBIES.'

THE Department of Oriental Printed Books and MSS. has lately acquired a manuscript of a work which hitherto seems to have escaped notice, although of great interest and value. This is a copy of an Arabic treatise styled Kanz al-yawāḳīt, 'The Treasure of Rubies', in which is set forth the teaching of Islamic mysticism on the exposition of the Divine Wisdom (*ḥikmah*, σοφία) revealed in the Ḳur'ān and elsewhere. The author is ʿAbd al-Karīm ibn

Hawāzin al-Ḳushairī, the famous mystic of Persia, who was born in A.H. 376, studied in the great university of Nīshāpūr, and ended his career as a lecturer on Tradition in Baghdad, where he died in A.H. 465. The present manuscript is written in fine Moorish script, probably in Spain, and contains the text according to the recension of ʿAbd al-Bāḳī ibn ʿAbd al-Majīd al-Makhzūmī (*ob.* A.H. 743); on the last folio, which is written by a later hand than the rest of the book, the name of the copyist is given as Abu 'l-Ḳāsim ibn Muḥammad ibn Faltān and the date of copying as A.H. 746 (A.D. 1346), which agrees with the evidence of the writing itself. The MS. is about 10 in. by 8 in.; it has suffered severely from the ravages of worms, but fortunately these have been chiefly exercised on the margins, and the text itself has not been greatly damaged.

Two more Arabic manuscripts of some importance have been added to the collection. They are:

1. Ghāyat al-marām, alphabetically arranged biographical notices of the Traditionists mentioned in Bukhārī's al-Jāmi al-Ṣaḥīḥ; composed in A.H. 888 (A.D. 1483–4) by Muḥammad b. Dā'ūd al-Bāzilī al-Kurdī al-ʿImādī al-Ḥamawī al-Shāfiʿī Shams al-Dīn. It is in three parts, containing respectively notices of (1) men with names from *Ādam* to *ʿAbd Allāh*; (2) men with names from *ʿUbaid Allāh* to *Yūnus*, and (3) women, with lists of *kunyahs* and *nisbahs*. The MS. was copied from the author's autograph by ʿAbd al-Ḳādir b. Abi Bakr b. ʿUmar, and is in two parts, the first dated A.H. 1002 (A.D. 1593–4) and the second A.H. 1004 (A.D. 1595–6). 8°. This volume contains a vast amount of material of great value for the study of the development of Islamic jurisprudence.

2. The Dīwān or collected poems of Abu ʿAbd Allāh Muḥammad b. ʿUmar Ibn al-Miṣrī al-Makkī, containing many topical references to society under the Mamlūks. Copied by ʿAbd al-Karīm al-Ṣāliḥī in A.H. 988 (A.D. 1580–1). 8°. L. D. B.

77. A VOLUME OF A MANUSCRIPT CHINESE ENCYCLOPAEDIA.

HARD on the heels of the three volumes of the *Yung lo ta tien* described in the Museum Quarterly for June, 1931, comes yet

another, presented by Sir James Jamieson, K.C.M.G., late of the China Consular Service, and bringing the total number in the British Museum up to ten.

The existence of this volume was not known to the Chinese compiler of the Census of the Yung Lo Ta Tien published in 1929, and it is reasonable to suppose that others may still survive in the hands of private owners. It comprises sections 13992 and 13993, which deal with 63 and 33 words respectively, all falling under the rhyme 未 *wei*. Among the more important words discussed are 饩 *hsi*, 'sacrificial animals', and hence 'banquet' or provisions in general; 系 *hsi*, 'succession', 'genealogy', which includes an elaborate table of emperors and dynasties; and 禊 *hsi*, a religious ceremony of purification performed in spring and autumn with a view to secure divine protection for agriculture.

On the fly-leaf at the end appear, as is usual, the names of the scholars responsible for the copying, revision and punctuation. The silk covers have suffered from exposure, but otherwise the volume is in good condition. L. G.

78. AN ITALIAN FIFTEENTH-CENTURY ENGRAVING.

A RARE and undescribed Florentine engraving of the Passion ($10\frac{3}{8} \times 7\frac{3}{8}$ inches), dating from about 1470, recently acquired, resembles in subject and arrangement the unique print known as the *Small Vienna Passion* in the Albertina. It consists, like the Vienna engraving, of a central *Crucifixion*, round which are grouped fourteen much smaller subjects of the Passion. But whereas the Vienna engraving has been cut up into fifteen pieces, with the result that the *Crucifixion* was for a long time not recognized as belonging to the smaller subjects, the British Museum print has the advantage of being preserved intact. The arrangement of the subjects proves that the order surmised by Dr A. Calabi in his reconstruction of the Vienna fragments (Mitteilungen der Gesellschaft für Vervielfältigende Kunst, 1930, p. 5) is not correct. The order is first (1–4) along the top, then from the top downwards on the left (5–7), from left to right along the bottom (8–11) and from the bottom upwards on the right (12–14), so that the last subject is placed below the fourth.

In artistic merit the newly acquired print is so inferior to that at Vienna that it must be regarded as the work of an imitator (not, however, a copyist) rather than another work by the same engraver. It is, moreover, apparently reworked; a somewhat superior impression exists in the Kunsthalle, Hamburg. A *Baptism of Christ*, within a border of twelve smaller compartments, is printed on the back of the Hamburg impression, and it is likely that the two subjects were engraved on back and front of the same plate. The Hamburg impression is reproduced in 'Verzeichnis der Kupferstichsammlung in der Kunsthalle zu Hamburg', 1878, p. 8. C. D.

79. A DRAWING BY J. B. HUET.

A PLEASANT drawing (Pl. XL) of the head of a young girl, in coloured chalks (red, black, white and blue) on greyish brown paper, $8\frac{1}{8} \times 6\frac{5}{8}$ inches, which has recently been bought from the H. L. Florence Fund, comes from the Hermitage Collection at Leningrad, part of the drawings from which were sold at Leipzig on 29 April 1931. The present drawing was No. 123 in that sale, under the attribution to Jean-Baptiste Huet, which it had always borne in Russia, though some one, apparently in the nineteenth century, had written 'boucher' on it. Huet (1745–1811) was only twenty-three years of age when the Empress Catherine II acquired the collection of Count Brühl, from which this drawing was derived, and it might seem unlikely that a work of so young an artist should already have found its way from Paris into a Saxon collection. But Huet was a precocious artist who soon achieved celebrity. In 1768 he was already 'agréé' by the Academy, of which he became a full member in 1769, and in the latter year he exhibited a number of pictures in the Salon. There is no ground therefore for a scepticism which would withdraw this youthful work from Huet and regard it as a slight production of the elder and more celebrated artist. C. D.

80. THE CANNAN COLLECTION OF PRINTS CONCERNING SKATING.

A COLLECTION of prints and drawings to illustrate the sport of skating, believed to be the largest of its kind ever formed,

was presented in November by Miss Cannan. It extends to 668 numbers, some of which are albums containing a large number of illustrations, and includes 160 drawings, 459 prints, a number of illustrated books and 18 glass prints, representing a manner of applying engravings for a decorative purpose of which the department had hitherto possessed no examples. As was to be expected, the schools most largely represented are the English and the Dutch, and the collection contains many examples of little-known draughtsmen and engravers who worked in Holland in the last two centuries. Perhaps the most important English drawing is George Samuel's large water-colour (engraved by Birch) of the Thames from Rotherhithe Stairs during the frost of 1789. There is a considerable number of prints of Frost Fairs on the Thames, which are already largely represented in the Crace Collection. As is necessarily the case in a collection formed with an eye to a single subject, many of the skating prints are of very slight artistic importance, but they illustrate in an amusing way, especially when they take the form of caricatures, or large coloured plates of the winter fashions of the 'thirties' and 'forties', some phases of English life during the last two centuries. French, and even Italian, art is represented by a smaller number of examples. The books on skating have gone in part to the Department of Printed Books, but those of which illustrations form an important part are placed in the Print Room. C. D.

81. A SIXTEENTH-CENTURY TOSA ROLL.

THE great period of the Yamato Tosa school is in the thirteenth–fourteenth centuries when it reached one of the highest points of Far Eastern Art. But the classic masters of the school are represented, outside Japan, only by a famous roll at Boston. There was sufficient force in this national school to carry it on above a respectable level for some generations longer: but even such paintings as these are uncommon out of Japan, and the recent acquisition by the Museum of a sixteenth-century specimen is particularly valuable, as it is probably earlier than any already in the collection, and preserves something of the vigour and directness of the great Tosa masters. Unfortunately the roll is in bad condition and represents,

XL. DRAWING BY J. B. HUET

XLI. TOSA ROLL OF THE XVITH CENTURY

at its present length of about 17 feet, only a fragment of a much longer composition. It is in nine sections, none of which is directly connected with its neighbours: and the labels containing descriptive text have at some time come off and been wrongly replaced. In these circumstances identification of the subjects is rather difficult. But most of the scenes are certainly illustrations to the life of Buddha and there is no reason to suppose that any section from another roll has been inserted, though this is not impossible. The earliest sections representing the Buddha's childhood (one of which is illustrated in Pl. XLI) are the most attractive and the clearest, but later on there is a vigorous scene in which he rebukes a hunter for pursuing a deer with a hound. The figure drawing throughout is fresh and impressionistic. B. G.

82. AN EGYPTIAN STATUETTE OF BAST.

THE Museum has received the generous gift of a figure of the goddess Bast from Lady Juliet Duff (Pl. XLII). In general appearance it belongs to the usual type of fayence seated statuettes of this goddess, assigned to the XXIInd Dynasty—a type characterized by the decoration on the sides of her throne. There are regularly represented snakes and snake-deities (among whom Nehebka is prominent while others are from the Underworld), together with cat- and lion-headed anthropomorphic figures, and one or other of the divinities associated especially with women (of whom Bast herself was one). It is, however, very much larger than the rest of its class, and is made of glazed sandstone, not fayence, as they commonly are.

This technique is interesting, more especially as there is a considerable space between the body and the slender upper arms, which must have demanded great skill on the part of stone-cutter and glazier. But what makes the figure probably unique is the novel method of constructing the head. This consists of a bronze face (including the ears) attached to the 'ruff' (properly of Sekhmet) and wig which are part of the solid figure of the goddess. The face itself was evidently hollow, for gold foil was inserted behind the eye-sockets before the bronze was filled with a core which now keeps

the gold pressed in position. There are signs that the shape of the pupils was lightly indicated (in *repoussé*) on the gold; that the surface was treated so that the centre should appear brighter than the surrounding parts is almost certain, judging from the present effect. The result, effective to-day, would have been singularly cat-like with the addition of the crystal inlay, now lost, which must originally have been set in the deep sockets.

The colour of the glaze is very good and gains from being spread over a wider surface than is usually available in glazed objects of this period. The base of the figure has been hollowed—probably in modern times, to hold a socket—up to a point a little below the level of the knees. This has caused the figure to break in two at this point, but it has been so skilfully mended as to make it almost impossible in places to trace the break.

Height 10·6 inches (26·5 cm.); No. 63516. S. R. K. G.

83. PORCELAIN ILLUSTRATING SKATING.

THE gift by Miss F. Laura Cannan of objects illustrating the history of skating included twenty-six pieces, which found their home in the Department of Ceramics and Ethnography. The more attractive of these were eighteenth-century porcelain figures, the two examples here illustrated (Pl. XLIII *a*) being particularly welcome acquisitions. They are specimens of Vienna porcelain of about 1760 and are marked with the shield of Austria; the modeller was Johann Joseph Niedermeyer, who worked at the factory from 1747 until his death in 1784. One of the figures is shown wearing a muff, the other is smoking a pipe and carrying an axe. The work of Kändler of Meissen is represented by a figure of a semi-nude boy, while an unknown Ludwigsburg modeller was responsible for a group of a man and woman, symbolizing Winter, from a set of seasons. The Meissen factory further contributed a jug with a subject after Watteau, as well as the scenes painted on two specimens of Chinese porcelain. A Bow figure is also included, as well as a fine example of Plymouth or Bristol make and others of the Derby-Chelsea and later Derby periods. English pottery is represented by various objects of Staffordshire origin and further by a Sunderland lustre

XLII. EGYPTIAN STATUETTE OF BAST

XLIII (*a*). VIENNA PORCELAIN

XLIII (*b*). PINXTON MUG

jug and a Liverpool tile. Three panels of Dutch stained glass may also be mentioned.

Height of figures illustrated, 7·3 inches and 6·5 inches. W. K.

84. A PINXTON MUG.

A VALUABLE gift received from Lord Fisher through the National Art-Collections Fund is a porcelain mug with yellow ground, painted with flowers in colours and bearing the rare mark 'Pinxton' in gold (Pl. XLIII *b*). The factory at Pinxton in Derbyshire was established in 1796 by John Coke, a local landowner, with the assistance of William Billingsley, the most prominent flower-painter at the Derby works. Billingsley brought with him a formula for making porcelain and quitted Pinxton in 1801, taking his recipes with him. Pinxton flower-painting is rare, and the present elaborate specimen is said to be painted by Billingsley himself. It should be noted that the porcelain itself has no resemblance to that made by Billingsley in later years at Nantgarw and Swansea. The crazing of the glaze shows that its affinities are rather with the late eighteenth-century wares of the Derby factory.

Height 4·5 inches. W. K.

85. A FLINT MASTERPIECE.

THE prehistoric flint-mines known as Grime's Graves in south-west Norfolk are still a subject of controversy, and the area was clearly occupied at more than one period. Between the mouths of the shafts are patches of flint debris, usually in layers suggesting successive occupations, and the fresh flint from the mines was evidently shaped on the spot, the finished specimens being then dispersed. One however was overlooked and left on the working-floor, to be found by Mr Leslie Armstrong, F.S.A., and Dr Favell, F.S.A., in 1926 on what was called by the donors and excavators Floor 85 B (*Proceedings*, Prehistoric Society of East Anglia, Vol. V, 99, Fig. 34 on p. 135). The level B was below an obviously later floor, and just above one of the oldest deposits at the Graves. On its own merits the implement (Pl. XLIV) can be assigned to a somewhat late phase of the Neolithic period, though there are no signs of polish (grinding) on its surface, and it may not have been intended for such treatment.

The length is 9 inches, and greatest breadth $2\frac{3}{8}$ inches, at the spring of the rounded cutting-edge. This last feature suggests a date earlier than the series (common in Brittany) with almost straight cutting-edge terminating in sharp angles; but the pointed butt is also found on late examples with flattened faces. The present example has regularly convex faces, and the greatest thickness is 1·1 inches, but the implement is of the same thickness for about half its length, and the taper at both ends is gradual, both terminals being in the same line as the sharp and straight side-edges. Another interesting feature is the differential patination, frequently seen at Grime's Graves: one face is white, the other nearly black, the rule being that the upper face is lighter in colour as it was more exposed to patinating agencies. In type it is somewhat earlier than two in the Bexley Heath hoard (*Archaeologia*, lxxi, Pl. V), which is roughly dated by the inclusion of polished celts of long-barrow type. R. A. S.

86. AN ORNAMENTED CELTIC SPEARHEAD FROM THE THAMES AT LONDON.

THE notable iron spearhead here illustrated on Pl. XLV has recently been deposited on loan in the Department of British and Medieval Antiquities by Captain John Ball, whose property it is, and who has supplied the information that it was found in the Thames at London. It has been briefly published by Mr T. D. Kendrick, to whose remarks acknowledgement here is fully due, in *Man*, 1931, 182, and by Mr D. C. Whimster in his *Archaeology of Surrey* (Methuen, 1931), 98–9, Fig. 20 *b*, but it deserves further notice in this *Quarterly*, in appreciation of its owner's loan to the Museum no less than for the sake of its intrinsic interest.

It is 11·8 inches in length, and its blade, now imperfect in outline on one side and nearly entire only on the other, has been of sub-triangular leaf-shape with well-rounded base-angles, its maximum breadth being 3·4 inches. A raised midrib, sharp-edged and triangular in section, bisects it from point to base, where it merges into the socket. This projects for 3·35 inches, and for nearly half its length is faceted, conforming to the profile of the midrib: it then assumes a circular section and runs on, increasing somewhat in diameter,

XLIV. FLINT IMPLEMENT FROM GRIME'S GRAVES

XLV. CELTIC SPEARHEAD FROM THE THAMES

to a mouth that is 0·75 inches across, and bordered by a narrow groove. At a distance above this of some 0·625 inches, it is pierced laterally by an iron rivet, with low, bronze-plated, domed heads, for making fast the now vanished wooden shaft. The forging of the iron is excellent throughout, and no trace of any annealed joint can be seen running down the socket.

The weapon's chief interest, of course, lies in the bronze plates affixed to the wings of the blade on each face towards its lower end, thin strips of metal with bevelled edges, each of a slightly different shape from its fellows, applied separately and fastened by small unobtrusive bronze pins, of which two have their heads traversed by the engraved lines of the decorative design on the plates.

This design coheres on each with its sinuous outline, the course of which between base and edge of the blade runs into an eccentric leaf-shaped protuberance facing in to the midrib. The main element is an irregular disc-ended scroll, different on each plate, which broadens or branches to enclose variously-shaped fields of engraved basket-pattern, set off with plain circles placed singly or in pairs.

Just as the spearhead itself is of a form typical of Celtic work of the La Tène period (e.g. Vouga, *La Tène* (1923), Pl. IX), so too the design on the plates is unmistakably of La Tène style and technique. Though England has hitherto produced no decorated La Tène spearheads, examples found abroad are given by Kossinna (*Zeitschrift für Ethnologie*, xxxvii (1905), 369), and Jahn (*Bewaffnung der Germanen*: Mannus-Bibliothek, xvi, 61), as well as in the Museum *Early Iron Age Guide* (1925: 21, fig. 15); two or three have also occurred in Ireland (*Proc. R. Irish Academy*, xxiv (1902–4), 263–4: xxviii (1909–10), 102), but on all these the decoration is carried out in incised or openwork technique, or in inlay, on the iron of the blade itself: on this spearhead only is it found on applied plates of a different metal.

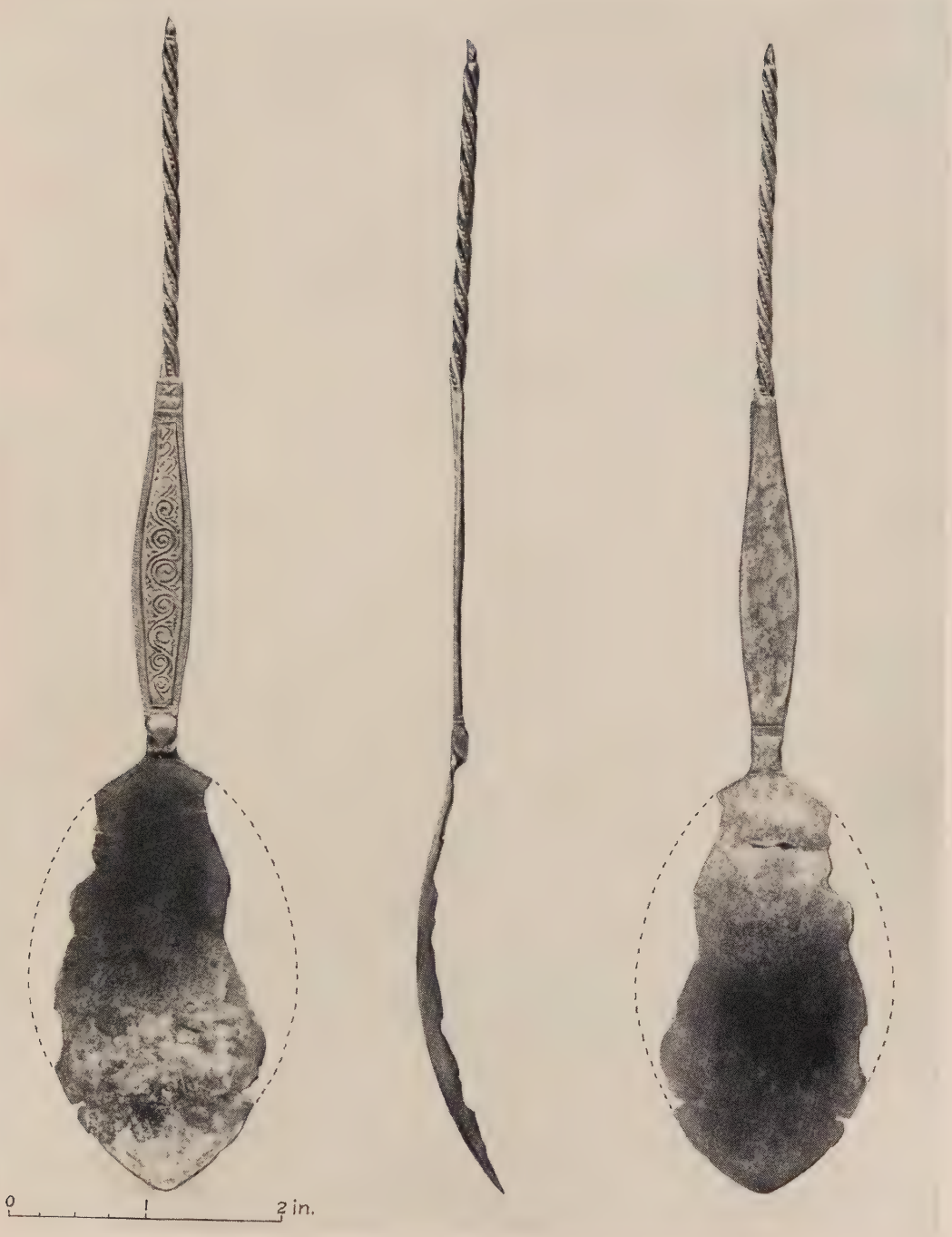
Some of these others, considering the richness of the design alone, certainly surpass the Thames specimen, and indeed they precede it in date, for the best of them are assignable to the Middle La Tène phase (third-second century B.C.) whereas the Late period is here

clearly indicated in the style of the ornament. Scroll and basket-pattern design has given us some of the finest pieces of British La Tène art, for instance the Lisnacroghera scabbard (*Early Iron Age Guide*, 160, fig. 192), and the famous mirrors from Desborough (*ibid.*, 122–3, Pl. X, fig. 133: *Archaeologia*, LXI, ii (1909), 329–30, Pl. XLIII), and Birdlip (*ibid.*, 331–3, PL. XLII). The grave where the latter was found may be dated by the associated brooch rather before the middle of the first century A.D., and Mr Reginald Smith's review of the series has recently been carried down from the years preceding the Roman conquest to reach a degenerate British mirror exported to Holland and deposited with a glass vessel of about A.D. 100 at Nijmegen (G. C. Dunning in *Arch. Journ.*, lxxxv (1928/30), 70 ff.). In style, the decoration of the Thames spearhead stands between that of the Desborough and Birdlip and the Nijmegen mirrors: the spacious elegance and fluidity of the earlier designs is beginning to lapse into a spiritless and conventional rendering. The paired and single discs set on the basket-pattern ground are nothing but degradations of the free-ended curl of the earlier scrolls: the curves are growing listless, and the compactness of the design is achieved at the expense of flexibility. It can hardly, however, be much later than the middle of the first century, for in spite of its features of artistic degeneracy it bears no trace of Romanization in conception, nor of the weight of provincialism that so soon overbore the Celtic tradition in southern Britain and left its future, both within and without the Empire, to the genius of the west and the north. C. F. C. H.

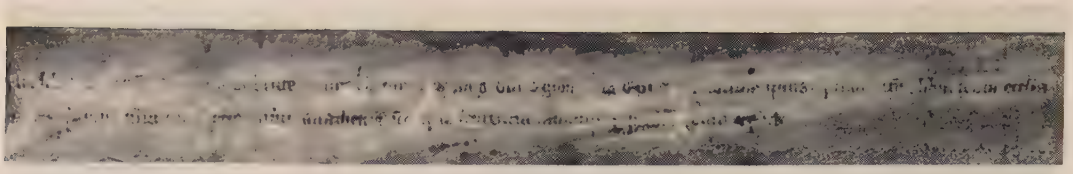
87. AN EARLY MEDIEVAL SILVER SPOON.

AN interesting addition to the small series of early medieval English spoons has been made during excavations conducted by His Majesty's Office of Works at Pevensey Castle, Sussex. The spoon, which was found below the stairs at the entrance to the Keep, has been presented to the Museum by the Commissioners of Works through Sir Charles Peers, P.S.A., Chief Inspector of Ancient Monuments (Pl. XLVI). It is 8·5 inches (21·6 cm.) in length.

The shallow oval bowl, which has been damaged, is con-



XLVI. EARLY MEDIEVAL SILVER SPOON



XLVII. THE INSCRIPTION ON THE ABINGDON APOCALYPSE

nected with the stem by an animal's head, the other extremity being pointed, and a gilt margin can be seen. The lower part of the stem, which is parcel gilt, is flat, bulging slightly at the sides and showing a fine spiral scroll pattern with foliate terminals, once nielloed, within a beaded border. An almost square panel with a conventional flower connects the lower with the upper part, which is of circular section with a twisted pattern ending in an animal's head.

The best-known parallel is the stem of the Coronation Spoon in the Tower of London, which is generally dated about the end of the twelfth century, and shows a lower flat portion with scrolls and animal's head next the bowl and a twisted upper part. A group of silver spoons found at Iona in 1922, to which a similar date has been assigned, shows the flat decorated section with the animal's head and the square panel at the ends, also the rounded upper portion (*Proc. Soc. Antiq. Scot.*, lviii, p. 102); and a spoon found at Taunton Castle in 1928 in Norman surroundings (*Proc. Soc. Antiq. Lond.*, x, p. 156) conforms generally to the type. While the scroll-ornament and other designs on the Iona, Taunton, and Pevensey spoons may suggest an Anglo-Saxon origin, in each case they have been found in circumstances which point to a date in the neighbourhood of 1200, and this is supported by references to manuscripts; a late twelfth-century Bible shows scrolls like those on the British Museum spoon (E. G. Millar, *English Illuminated Manuscripts*, from the *Xth to the XIIIth Century*, Pl. XLIX), and a pattern similar to that on the square panel is seen in a thirteenth-century Apocalypse (*ibid.*, Pl. XCI). A. B. T.

88. MEDALS BY CHARLES B. BIRCH.

FROM Mr G. von Pirch, nephew of the sculptor Charles Bell Birch (1830–93) the Department of Coins and Medals has received a number of specimens of the latter's medallic work. In addition to the medals of the Company of Musicians and of the Zoological Society and the medal on the formation of the Dominion of Canada in 1867, the reverse of which is by Birch, the gift includes a number of models in plaster and designs in wax for medals and

coins. Of these the most important are the models submitted by Birch for the sovereign of 1893, a design for a medal of the Prince of Wales (afterwards Edward VII), designs for a medal of J. H. Foley the sculptor, a model in plaster of a bust of the King of Siam designed by Birch for the Siamese coinage and the original models for the Dominion of Canada medal and the Indian Medical Service medal. Apart from their other merits, these models are of considerable technical interest and supply illustrations of the medallist's mode of working of which the Museum possesses very few examples.

J. A.

89. THE INSCRIPTION ON THE ST JOHN THE BAPTIST ROLL.

IN the process of remounting the roll with miniatures of the life of St John the Baptist described above (June 1931, pp. 1–3) it was discovered that a series of verses written along the upper margins had been obscured by the former mount. These are still for the most part legible, with the aid of a reagent in difficult places. They relate to the life of the saint, and, if not written for this particular series of paintings, have not been identified as from a known source. They read as follows:

Recto . . . . . scriptis
Nomen dant illi iohannes gratia christi
Quique fuit mutus pater est uentura [locu]tus
Virtus iohannis teneris clarescit in annis
S[et] rigida uita uixit celebs heremita
[Parc]us ei uictus carnem castigat amictus
Pelle camelina zonaque recinctus ouina
Fit fama notus heremi per uasta remotus
Plebs quoque confluxit ubi lux hec prodita luxit
Turbis preco dei callem monstrando fidei
Iudex uirtutis donat baptisma salutis
Indice testatur ihesum turbisque profatur
[Hic agnus] summi qui tollit crimina mundi
Qui baptizatus signis est clarificatus
Iam pater audi[tur] . . .

Verso . . . . . pectore cinctus
Arguit incestum regi clamans male gestum
Et nec oportere se nuptam fratris habere
Inde furor seuit huic crimen crimine creuit
Huic uox clamantis uates testisque tonantis
Quo testante deo maior per secula nemo
Iuris causidicus et sponsi uerus amicus
Iam ueris usus dampnatur carcere trusus
Vera luit qui corde fuit vel corpore purus
Utque reum religauit eum rex pessime durus
Iustus dampnatur iniustus deliciatur
Letis [quippe mo]dis agitur natalis herodis
Funera funesta faciunt convivia festa
Inter delicias . . . .

E. G. M.

90. THE DATE OF THE ABINGDON APOCALYPSE.

IN the last number of the Museum *Quarterly* (above, p. 71) the date 'late in the thirteenth century' was assigned to the Abingdon Apocalypse (Add. MS. 42555). This was in harmony with current views as to the date of the group to which the manuscript manifestly belongs. But a discovery made with the help of the ultra-violet ray apparatus suggests that these manuscripts have been consistently dated too late. On f. 57 b of the manuscript there is an erased inscription, which the ultra-violet lamp enables us to read with certainty. Pl. XLVII shows reproductions of photographs taken with and without the aid of the lamp. The inscription runs thus: 'Iste liber est ecclesie conuentualis beate Marie dabendone ex dono domini Egidii Sarum Episcopi et memoriale ipsius. quicumque ipsum librum a dicta ecclesia alienauerit uel ipsum inde defraudauerit anathema sit que sentencia lata fuit per predictum dominum episcopum.'[1]

This inscription is in the hand of a fourteenth-century librarian.

[1] This inscription differs considerably in form from earlier Abingdon inscriptions, e.g. in Corpus Christi Cambr. MS. 28: .Liber sancte marie Abbendonie quicumque ipsum ali[e]nauerit anathema sit.Amen' (dated xii–xiii cent. by M. R. James, *Corp. Christ.*

But there seems no reason to doubt that it records a genuine transaction. The donor was Giles Bridport, bishop of Salisbury from 1257 to 1263. As bishop of Salisbury he made a visitation at Abingdon in 1259 to depose its abbot William de Newbury.[1] If credit be given to the inscription, he presented the manuscript either then or on some less invidious occasion. At any rate it must have been at Abingdon before 1263, the year of his death. This would seem to suggest that the manuscripts of this group were produced not much later than the middle of the thirteenth century, since they are so closely related in style that not many years can have intervened between the execution of any two members of the group.

Another point of some interest may be noted. The manuscript was handed over to Queen Joan by the precentor as the custodian of the books. 'Bibliotheca erit sub cantoris custodia,' says the tract on the obedientiaries of Abingdon.[2] And it goes on to say that he must only lend books against a pledge, since it is easier to enforce a pledge than to proceed against a person. Loans too must only be to neighbouring churches or to people of note. Queen Joan was apparently a person of such note that no pledge was demanded from her.

R. F.

91. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

The Excellency of the Pen and Pencil. Two editions. London, 1668 and 1688. *Presented by Mr J. H. Burn, through the Friends of the National Libraries.*

Documenti dell' Archivio Caetani. 8 vols. Perugia, &c., 1922–30. *Presented by Don Gelasio Caetani.*

Coll. Cambr. Cat. of MSS., i, p. 60), and in Harley MS. 3061: 'Liber ecclesie sancte marie de Abbendone. Quicumque ipsum alienauerit anathema sit. Hec sentencia singulis annis data est in capitulo cum libro et candela' (xiii cent.).

[1] This visitation is recorded in the chronicle in *Corp. Christ. Cambr. MS.* 993, the Abingdon entries of which are excerpted by Bishop Kennett in his Diptycha Ecclesiae Anglicanae, Lansd. MS. 935, f. 147.

[2] See *Chronicon Monasterii de Abingdon*, Rolls Ser., ii, p. 373.

Collections for a History of Pirbright. By Miss Cawthorn and Henry Curtis. First series. 1931. *Presented by the Authors.*

An Historical Account of the Conspiracies by the Earls of Gowry against King James VI. By George Earl of Cromarty. Edinburgh, 1713. Horace Walpole's copy, with his bookplate. *Presented by Dr R. W. Chapman, through the Friends of the National Libraries.*

The Celebrated Romance of The Stealing of the Mare. Translated from the original Arabic by Lady Anne Blunt and done into verse by Wilfrid Scawen Blunt. The Gregynog Press, 1930. *Presented by the Misses H. E. and M. S. Davies.*

The Family of Colley of Churton Heath. Compiled by T. H. Davies-Colley. Edited by W. F. Irvine. The Ballantyne Press, 1931. *Presented by Col. Davies-Colley.*

A collection of nine works by Manuel González Prada, and five works about him. Paris, Lima, &c., 1894–1931. *Presented by the Peruvian Minister, Dr Alfredo González Prada.*

Book Decorations by Bertram Grosvenor Goodhue. The Grolier Club, New York, 1931. *Presented by the Grolier Club.*

A Collection of thirty-three Proclamations and other single sheets, 1642–1830. *Presented by the Guildhall Library.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupp xlviii. Text and plates. 5 vols. Stockholm, 1930, 31. *Presented by the Trustees of the Hallwyl Museum.*

A Little Fishing Book. By Cecil Harmsworth. Cuala Press: Dublin, 1930. *Presented by the Author.*

Fables of Æsop.—Childe Harold's Pilgrimage, by Lord Byron.—The Death of Madame, by Mme de la Fayette.—A Gentle Spirit, by Fyodor Dostoevsky.—Carmen and Letters from Spain, by Prosper Mérimée. 5 vols. Published by Harrison of Paris, 1931. *Presented by the Publishers.*

Sextus decretalium cum certis additionibus Johannis Andree. Amerbach and Froben: Basilee, 1500. *Presented by Mr F. F. Madan.*

The Holy Bible. Edinburgh, 1766. Faraday's copy, with his autograph and bookplate. *Presented by Mr T. G. Mathews, through the Friends of the National Libraries.*

Early Printing in Michigan. By Douglas C. McMurtrie. Chicago, 1931. *Presented by the Author.*

Les Métamorphoses d'Ovide. Traduction nouvelle avec le texte latin. 4 vols. Paris, 1806, 1807. *Presented by Mr Julian Moore.*

Transactions of the Oriental Ceramic Society, 1930–1. For private circulation only. London, 1931. *Presented by the Society.*

The North American Indian. By Edward S. Curtis. Vols. 19, 20. Text and plates. 4 vols. Norwood, Mass., 1930. *Presented by Mr J. Pierpont Morgan.*

The Family of Relton. By Arthur John Relton. 2 vols. 1930, 31. *Presented by the Author.*

The Monumental Effigies of Gloucestershire and Bristol. By Ida M. Roper. Privately printed. Gloucester, 1931. *Presented by the Author.*

The Roxburghe Club of San Francisco. The first three years. San Francisco, 1931. *Presented by the San Francisco Roxburghe Club.*

La Palestine illustrée. By F. Scholten. 2 vols. Paris, 1929.—Palästina. By F. Scholten. 2 vols. Stuttgart, 1930. *Presented by the Author.*

History of Japan. By Peter Pratt, 1822. Edited by M. Paske-Smith. 2 vols. J. L. Thompson & Co.: Kobe, Japan, 1931. *Presented by the Publishers.*

Copy for the printer, with the proof-sheets, of the Rev W. Tuckwell's chapter 'Mr Gladstone as a Critic' for the Life of Mr Gladstone edited by Sir Wemyss Reid; with letters relating thereto. *Presented by Miss Gertrude M. Tuckwell, C.H.*

Album of Heraldic Drawings for the Great Lantern at Stowe Park. *Presented by Mr Arthur Hawley.*

Two autograph sonnets by Gerard Manley Hopkins. *Presented by the Hopkins family through Mr Gerard Hopkins.*

Two letters of William Wilberforce, 3 March 1820 and 22 Jan. 1831. *Presented by Mr William Pole.*

Fragments of Mycenaean pottery from Tell-el-Amarna. *Presented by the Egypt Exploration Society.*

Two Corinthian vases, a red-figured Attic lekythos with Nike, and an inscribed bowl of South Italian fabric, from the collection of Mrs Sidney Streatfeild. *Presented by Mrs Clark.*

Bronze dagger-blade from Cyprus. *Presented by Mr W. J. Andrew.*

Seven early Chinese pottery vessels with inscriptions. *Presented by Mr A. W. Bahr.*

A pair of early Chinese bronze cheek-pieces. *Presented by Capt. John Ball.*

Two dishes, a tazza, and three small vases of celadon porcelain: from the site of old kilns at Ta yao, 60 *li* from Lung-ch'üan in Chekiang. Obtained on the spot. *Presented by Sir Percival David, Bart.*

Stone mould for casting rings, found in the ruins of Fostat, Cairo, possibly tenth century A.D. *Presented by Mr J. Walker.*

T'ang pottery incense burner in the form of an elephant supporting a vase. *Presented by Mr H. J. Oppenheim.*

Vase of celadon porcelain with mark of the Hsüan Tê period (1426–35 A.D.). *Presented by Sir Percival David, Bart.*

Brass tattooing implement, with wooden pattern-stamp and ink-vessel, from the Irawaddy River above Rangoon, Burma. *Presented by Major J. Cooper Clark.*

An ethnographical series of select specimens principally from Oceania and Africa. *Bequeathed by the late Mr Alban Head.*

Series of charms, with full information, taken from a member of the Leopard Society, Sierra Leone. *Presented by Mr E. C. Walls.*

A wooden plough and buffalo head-trappings used in buffalo-racing; and a brass model of a racing-team and driver. From the South Canara District, India. *Presented by Mrs S. L. Harding.*

Series of stone implements from the Wonkonguru Tribe, South Australia. *Presented by Mr R. W. Legge.*

Two clay dagobas and two clay inscriptions from Ceylon. *Presented by Mrs A. W. McDonell.*

A large stone pounder from the Solomon Islands, and a bronze ring from Siam. *Presented by Mr Harry G. Beasley.*

Ethnographical series from the Abarundi of Kigoma Province, Tanganyika Territory. *Presented by Mr J. S. Darling.*

Series of microlithic implements, from Victoria Beaches, Australia. *Presented by Mr R. W. Legge.*

Painted pottery anthropomorphic vase, from an ancient grave at Nasca, Peru. *Presented by Mrs C. Child-Kingcome.*

Three silver maté cups, one silver-mounted gourd maté cup, and two silver bombillas, from Latin South America. *Presented by Col. F. H. Ward.*

Series of personal ornaments, from the Bechuana, Basuto, and Damara Tribes; Griqualand West, South Africa. *Presented by Miss Aucamp.*

Palaeolithic implements of exceptional quality from various sites in south-eastern England. *Presented by Mr J. P. T. Burchell, F.S.A.*

Selection from the stone implements excavated by Miss Garrod at Mugharet el-Wad, Mount Carmel. *Presented by the British School of Archaeology in Jerusalem.*

Bronze Age beaker from Ightham Common, Kent. *Presented by Mr W. J. Hemp, F.S.A.*

Latten spoon with hexagonal knop from Blandford, about 1550; and another with rose-hip knop, sixteenth–seventeenth century. *Presented by Mr and Mrs Norman Gask.*

Series of seal-dies and other bronzes from the Rosenheim Collection. *Presented by Mrs Theodore Rosenheim.*

Series of objects relating to skating, belonging to the eighteenth and nineteenth centuries. *Presented by Miss Cannan.*

A unique gold crown of Henry VIII with initials H.I. in the field of the obverse, for Henry and Jane (Seymour). *Presented by Mr L. A. Lawrence.*

An uncertain silver stater of Cyprus of about 400 B.C. with types, obv. Panther, rev. Aphrodite and a ram. *Presented by Mr Rupert Gunnis.*

Two hundred and one miscellaneous silver, bronze and nickel coins, mainly modern European. *Presented by Mr Henry Garside.*

Five clay moulds of Roman coins found at Chilton-on-Polden in 1835. *Presented by the Somerset Archaeological Society.*

Fourteen copper coins of the Sultans of the Maldive Islands. *Presented by Professor J. Stanley Gardiner, F.R.S.*

The gold medal of the University of London awarded in 1876 to M. J. M. Hill, afterwards Professor of Mathematics at University College (1884–1923). *Presented by the Director.*

Two very rare U.S.A. notes of 50 and 40 dollars issued by Congress at Philadelphia in 1778. *Presented by Mrs Eva Mary Bell.*

Twelve bronze and three lead medals of the Italian and German Renaissance, formerly in the Rosenheim Collection, including medals of Giambattista Marini, Antonio de Leyva, Tommaso Marini and the Doges Marino and Antonio Grimani. *Presented by Mrs Theodore Rosenheim.*

A silver penny of Edward the Confessor of the mint of Cambridge. *Presented by Dr Sidney Fairbairn.*

Fourteen mezzotint engravings by Leopold Goetze (1861–1921), an approximately complete collection after Gainsborough, Sargent, Orpen, Glyn Philpot, Oswald Birley, Fiddes Watt, &c. *Presented by various donors through Mr Sigismund Goetze.*

Sixty-seven Etchings and engravings of various subjects by C. W. Sherborn, and about one hundred and eighty rare states of bookplates by the same engraver, making the collection of his engraved work almost entirely complete. *Presented by Dr C. Davies Sherborn.*

Twelve drawings by Charles Bell Birch, A.R.A., ranging in date from 1849 to 1891 and including illustrations and designs for sculpture. *Presented by Mr G. von Pirch, nephew of the artist.*

Eighty-nine engraved portraits of the nineteenth century, chiefly in mezzotint, all of men, and including many of persons connected with Manchester. *Presented by Messrs Thomas Agnew and Sons.*

Marcantonio Raimondi, The Lamentation for Christ, B. 647, after Dürer; a particularly fine early impression. *Presented by Mr John Charrington.*

LOANS AND GIFTS TO PROVINCIAL MUSEUMS.

THE following material is or can be made available for loan or presentation to Provincial Museums in Great Britain.

Prints and Drawings.

A collection of 290 duplicate prints, with printed Catalogue and Regulations, is kept in readiness for loans, and has in recent years been frequently sent out.

Other prints can be withdrawn from the collections temporarily for loan, when it is known that they are wanted for a definite purpose and time; e.g. the series of Siddons portraits recently lent to Hereford.

Oriental Prints and Drawings.

A loan collection of twenty-six duplicate Japanese Prints is available for loan to Art Schools.

The Department contains a number of Japanese and a few Chinese paintings, which could be lent to museums provided that they have the means of showing *kakemono* behind glass.

A small series of mounted Indian drawings can be selected for loan, if required.

Ceramics and Glass.

Three groups have been prepared for circulation, viz.:

(1) Twenty specimens of Medieval Pottery.
(2) Thirty-three specimens of Glass of the Roman period.
(3) Thirty-two specimens of Venetian Glass.

Arrangements can also be made for the loan of a fairly good series of Chinese pottery and porcelain; a series of Japanese pottery and porcelain; a few pieces of Continental pottery and porcelain and of Near Eastern pottery; delft and Staffordshire wares; and Worcester porcelain.

Oriental Metal-Work, &c.

Japanese sword-guards, netsukés, as well as a few specimens of Chinese and Japanese bronzes and Mosul metal-work can be selected for loan.

Ethnographic Objects.

A number of Melanesian, Polynesian, African, and other duplicates are available *for exchange*, though it would be difficult to make up anything like a type-series.

Temporary loans could also be made of the large number of miscellaneous objects which are in store pending the provision of more exhibition space.

Egyptian and Assyrian Antiquities.

Four series of typical figures of Egyptian Gods have been set aside and labelled, and are available for loans.

A series of impressions illustrating the development of gem-engraving in Mesopotamia and Persia is in preparation.

Actual gifts of duplicate pottery from the Excavations at Ur have been made to numerous museums in the provinces and colonies. Applications were invited by notices in the *British Museum Quarterly* and the *Museums Journal*, and were received from as far afield as Australia. Further distributions of the same kind will be made as material becomes available.

Prehistoric Antiquities.

Two circulating collections, illustrating the Stone and Bronze Ages, are, and have been for several years, available. In recent years many parcels of flints, properly labelled, have been sent out for exhibition in provincial museums.

Greek and Roman Antiquities.

A selection of Greek vases (black-figured, red-figured, and white lekythi) is available for loan.

Gifts of duplicates, chiefly of Greek pottery, useful for teaching purposes, are occasionally made to schools and other institutions.

A series of impressions showing the development of the art of gem-engraving in antiquity is in preparation, as well as a similar series illustrating the periods from Early Christian times to the Eighteenth Century.

Coins and Medals.

Practically no duplicates are available, and if they were it would be very difficult to make up instructive series of originals. But it is in any case undesirable to exhibit original coins of precious metal. On the other hand, electrotypes, mounted so as to show both sides, are to all intents and purposes as good as originals; and the British Museum itself exhibits its series in that form. Three such series of electrotypes, representing respectively Greek and Roman Coins, English

Historical Medals, and Italian Renaissance Medals, are available for circulation. Very numerous gifts have in the past been made to provincial and other museums of select series of Greek and Roman coins, English coins and English historical medals, in electrotype. But since local museums naturally concentrate on objects of local interest, it would perhaps be more to the point to present to them, if funds are available, electrotypes of the coins, medals, and tokens of their own districts.

Seals.

Reproductions of impressions of the seals of the Kings of England, from the original waxes in the Museum, are to be found in some provincial collections; and a series of electrotypes might be made available for circulation. But series of impressions of local seals, such as that which is now exhibited in the Wells Museum, would probably be more appreciated. As they would be of local interest, they would not be suitable for general circulation. For the moment there is an obstacle to the preparation of such series in the fact that no satisfactory successor has yet been found to the able exponent of the very delicate art of moulding these fragile waxes, who has recently died.

Gems, Medieval and Later.

See above, under Greek and Roman Antiquities.

This summary, which covers and enlarges the field of those already published in the *Museums Journal* and *The Times*, deals with objects that can be set aside for circulation in the ordinary course. Objects which are not, even in the widest sense of the word, duplicates, will, if application is made for the loan of them, be considered on their merits, and in the light of the Loans Act of 1924, which provides against the diminution of the resources of the Museum from the point of view of the student, as well as of the casual visitor.

Applications should be addressed to the Director, British Museum, London, W.C.1, from whom further information as to the conditions on which loans can be made may be obtained.

RECENT REPRODUCTIONS.

THE following Reproductions have been recently issued:

Coloured Reproduction from a Japanese Painting by Yeishi, of Girls tying Poems to blossoming cherry-trees. 5*s*.

Coloured Reproductions from Illuminated Manuscripts (Process Reproductions, Second Series), at 4*d*. each, viz.:

No. 33. The Tree of Jesse, from an early thirteenth-century Bible (English or N. French).

No. 3. Portrait of Geoffrey Chaucer, from Occleve's 'De Regimine Principum', early fifteenth century.

No. 39. The Birth of the Virgin, from a Milanese Book of Hours, end of fifteenth century.

No. 40. David as Musician, from the same book.

Six Postcards in Colours of Drawings by Antoine Watteau (Set B 57). 1*s*. the set.

EXHIBITIONS.

Indian Paintings and Sculpture.

TO coincide with the session of the Round Table Conference in London an exhibition of Indian sculpture and paintings was arranged in the Oriental part of the Gallery of the Print Department and opened in October. It is more difficult for a Museum to give an idea of the art of India than of that of many other countries, because so much of its sculpture is architectural, and in the sphere of painting whole periods are represented only by frescoes. However, thanks to the copies of some of the cave frescoes at Ajanta and Bagh made for the Museum by Mukul Dey, this difficulty was partly overcome. Beside these were shown some specimen plates from the new colour-photographic survey of the Ajanta wall-paintings which is being published at the expense of H.E.H. the Nizam of Haidarabad.

Though it was not possible to transfer any of the architectural sculpture from the *stupa* of Amaravati from its place on the main staircase, the early Buddhist style was represented by the charmingly graceful and still somewhat naturalistic Yakshini figure from one of the great gateways to the *stupa* at Sanchi, which has been in the

Museum for many years and which dates from about the Christian era. Three of the choicest of the small Gandhara reliefs were selected to show this exotic phase of Indian art, while the influence of Indian Buddhist art outside India was illustrated by some of the more 'Nepalese' of the paintings from Tun-huang.

The Gupta and medieval periods of Indian sculpture were represented by several heads; but the most notable medieval work was the tenth-century Pattini Devī in gilded bronze, which is one of the finest sculptures from Ceylon in existence. All these statues benefited greatly from being seen in less crowded positions.

The manuscripts carried the miniature art from a fifteenth-century Jain devotional work, itself the fruit of centuries of conventionalization, into the seventeenth century, attention being focused especially on the early Mogul work, in which transitional period the Museum collection is very rich. The detached miniatures and drawings, mainly of the seventeenth and eighteenth centuries, showed the Mogul school as the creator of fine portraits and the Rajput style in some *Ragini* illustrations and also in the sweeter flowering of the Kangra and other regional schools. The considerable number of works from the Kangra valley, many of which are quite recent acquisitions, was a principal attraction of the exhibition. They show the survival of the last of the older schools into recent times, while a few paintings by living artists of the Calcutta school were also shown.

Faraday Exhibition.

DURING the celebrations held in London in August 1931 on the occasion of the centenary of Michael Faraday's discovery of electro-magnetic induction, a small exhibition was arranged in the Gallery of the King s Library.

Besides a copy of Faraday's first printed contribution to science and a copy of the paper read before the Royal Society in November 1831, in which he communicated his great discovery, the exhibition included engraved portraits, a series of gold medals presented to Faraday by the Royal Society and other scientific bodies, and the original manuscript of Faraday's report upon the 'secret war-plan'

for the capture of Cronstadt submitted to the Government by the 10th Earl of Dundonald, the nature of which was never made public, but which was, in fact, a proposal for the use of poison-gas.

French Prints and Drawings.

THE exhibition which opened on 13 January and is intended to last longer than the exhibition at Burlington House which was the occasion for its arrangement, is much larger and more complete than any previously held in the same gallery, devoted to the work of a single school. Three sections of the gallery are devoted to prints and one—the largest—to drawings. In wood engraving every period is illustrated from the fifteenth century to the present day, a large space being allotted among the recent acquisitions to the work both in black-and-white and in colours of contemporary engravers, while the fifteenth, sixteenth, and especially the nineteenth century are represented chiefly by illustrated books. The very large coloured *Crucifixion* acquired in 1931 is conspicuous among the few primitives which occupy the first screen. Early French line engravers are represented by brilliant examples of Gourmont, Duvet and T. de Leu, followed by a selection from the works of the chief portrait engravers of the Louis XIV period and some choice proofs of the engravings after Chardin, Fragonard, Baudouin, Moreau and St Aubin. The Museum is actually poor in this class of prints: what it possesses is sufficient to make a fine effect in the gallery, but this selection of the best could not easily be replaced by another. Representative etchings by Callot, Claude, Bosse, Boucher, Fragonard and Huet follow the engravings, and are succeeded by two panels of engravings in colour, of the Louis XV period (Le Bleu and Gautier d'Agoty) and by the Louis XVI engravers (Bonnet, Janinet, Debucourt) respectively. Others of this class, by Janinet, Morret, Alix and Descourtis, will be found among the recent acquisitions.

The middle part of the gallery displays original prints in various mediums of the nineteenth century, special groups being formed of early masters like Prud'hon, Géricault and Delacroix (with the only etching by Ingres), of the lithographs of Daumier and Gavarni, the etchings by Méryon, the etchings and lithographs of Millet, Corot,

and Rousseau, and of Impressionist etchings and lithographs (Manet, Degas, Pissarro), concluding with a group of lithographs by Toulouse-Lautrec. Into this section living artists, with the one exception of M. Albert Besnard, have not been admitted.

The final section contains a very fine selection of the best French drawings in the Department, from anonymous works of the fifteenth century down to Forain and Steinlen, recently deceased, and even to a few living and modern artists whose representation is due to the benefactions of the Contemporary Art Society. The most striking features of the exhibition are the groups of three artists, Clouet, Claude Lorrain and Watteau, in whose work the Museum is exceptionally rich. The portrait drawings by Clouet and his school, largely derived from the Salting Bequest, need fear no comparison, in respect of quality or condition, with those exhibited at the Royal Academy from the state collections of France. The British Museum Claudes are unrivalled; only a small selection of the most beautiful is now hung, but it will be remembered that a very large exhibition of drawings by Claude and his contemporaries was arranged a few years ago. The collection of Watteau's work has not a rival in any other Museum. Other fine drawings, in smaller numbers, by Boucher, Greuze, Fragonard, Carmontelle, Lemoine, and other eighteenth-century artists are followed by groups of Ingres, Géricault, Millet, Daubigny, Daumier, Guys, and many other nineteenth-century painters, and by specimens of Fantin-Latour, Degas, Pissarro, Toulouse-Lautrec and Odilon Redon, who usher in the moderns already mentioned. The collection of nineteenth-century drawings, still very incomplete, is to a large extent of recent formation and owes much to the Florence Bequest, a small fund allotted for the present to the increase of the French school, but insufficient to provide important and expensive examples. C. D.

French Manuscripts.

IN connexion with the Exhibition of French Art at Burlington House, a special display of French illuminated manuscripts was opened in the Grenville Library on 13 January. The exhibits are sixty-five in number, of which sixty-three are from the Museum

collections and two from a portion of the Clumber Park Library now on deposit, and range in date from about A.D. 800 to the year 1520, all the finest examples in the Museum being on view, including the magnificent Book of Hours of John, Duke of Bedford, executed in Paris about 1423. A pleasing feature of the exhibition, which will remain open until the end of March, is the re-uniting in more than one instance of previously separated volumes, such as the Somme le Roy and the Sainte Abbaye (nos. 20, 21) and the two volumes of the Burgundy Breviary (nos. 36, 37), which came together respectively by purchase at the Yates Thompson sale in 1919 and by the Rothschild bequest of 1898; the second volume also of a French Bible (no. 18) of which the first is in the Harley Collection, was presented in 1929 by Mrs Henry Yates Thompson in memory of her late husband. E. G. M.

Recently Acquired Manuscripts.

THE provision of an additional Exhibition Case for the Department of Manuscripts has made it possible to find more space for the exhibition of recent acquisitions, and several interesting manuscripts acquired in the last few years have been added to those already on view. One of them is a Greek papyrus, written on 21 Sept. 254 B.C., from the archives of Zenon son of Agreophon, who was the confidential agent of Apollonius, the Dioiketes or Finance Minister of Ptolemy II Philadelphus, and in the spring of 256 B.C. was sent by Apollonius to superintend a large estate at Philadelphia, in the Arsinoite nome, given by the king to his minister. The letter, which is in almost perfect preservation, is a fine specimen of the 'Chancery hand' of the time and gives a good idea of what the diplomatic correspondence of Alexander the Great's third-century successors must have looked like. It contains instructions to Zenon to send carriages and pack-mules to meet the ambassadors of Paerisades II, King of Bosporus, and the sacred envoys from Argos, whom the king had sent to see the sights of the nome. Medieval manuscripts are: a Book of Hours in roll form (*B.M.Q.*, iv, p. 111); Burchardus's 'Apologia de Barbis ad Conversos' (*ibid.*, p. 109); and a finely illuminated manuscript of the Gospels in Old Slavonic (*B.M.Q.*, v, 60);

to which must be added a volume deposited on loan, the Kederminster Gospels described above (p. 93). Autographs are: Chatham's famous letter, 24 Sept. 1777, to Earl Temple, on the American War of Independence (*B.M.Q.*, v, p. 62); a letter of Wordsworth, 20 March 1811, to Captain (afterwards General Sir) C. W. Pasley on the latter's *Essay on the Military Policy and Institutions of the British Empire* (from the Pasley Papers, *B.M.Q.*, iv, p. 113); a characteristic letter of Jane Austen to her brother Francis, 25 Sept. 1813 (*B.M.Q.*, v, p. 117); and Brahms's Rhapsody in E♭ (*B.M.Q.*, iv, p. 115). Lastly, there are the New Year's Gift Roll described above (p. 95), and a characteristic example of a 'Swan Roll', giving the identifying marks used by various owners for their swans.

H. I. B.

APPOINTMENTS.

THE Principal Trustees have appointed Mr Edgar John Forsdyke, Deputy Keeper of the Department of Greek and Roman Antiquities, to be Keeper of that Department in succession to Mr Henry Beauchamp Walters, O.B.E., who retires. The appointment to date from the 7th April 1932.

The Principal Trustees have appointed Dr George Cyril Brooke, Acting Deputy Keeper of the Department of Coins and Medals, to be Deputy Keeper of that Department. The appointment to date from the 7th April 1932.

RECENT PUBLICATIONS

CATALOGUE OF THE SILVER PLATE, MEDIAEVAL AND LATER, bequeathed to the British Museum by Sir Augustus Wollaston Franks, K.C.B. Pp. xxxviii + 58, with 62 plates. 1928. £2 10s.

SIX EARLY PRINTED MAPS . . . exhibited . . . on the Occasion of the International Geographical Congress, 1928. Pp. 4, with 6 plates. 1928. 6s.

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SUPPLEMENTARY CATALOGUE OF SANSKRIT, PALI, AND PRAKRIT BOOKS ACQUIRED DURING THE YEARS 1906–1928. By L. D. Barnett, M.A., Litt.D. Pp. vii + cols. 1694. 1928. £7 7s.

SCARABS. By H. R. Hall. Pp. 16, with 4 plates and 33 figures in text. 1929. 1s.

AN EXULTET ROLL ILLUMINATED IN THE ELEVENTH CENTURY AT THE ABBEY OF MONTE CASSINO (reproduced from Add. MS. 30337). With introduction by J. P. Gilson. Pp. 12, with 19 plates. 1929. £1 2s. 6d.

HOW TO OBSERVE IN ARCHAEOLOGY. Second edition. Pp. 120. 1929. 2s. 6d.

GUIDE TO THE EXHIBITION ILLUSTRATING GREEK AND ROMAN LIFE. Third edition. 1929. Pp. 238, with frontispiece and 247 figures in text. 2s.

CATALOGUE OF THE KING'S MUSIC LIBRARY. By William Barclay Squire, M.V.O., M.A., F.S.A., F.R.C.M.

Part II. THE MISCELLANEOUS MANUSCRIPTS. By Hilda Andrews, Mus.Bac. Pp. x + 278. 1929. 10s.

Part III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv + 384. 1929. 15s.

CATALOGUE OF THE MONTAGUE GUEST COLLECTION OF BADGES, TOKENS, AND PURSES. Pp. x + 206, with 8 plates. 1930. 13s.

SHORT GUIDE TO THE SCULPTURES OF THE PARTHENON. Third edition. 1930. Pp. 40, with 39 illustrations. 6d.

A GENERAL INTRODUCTORY GUIDE TO THE EGYPTIAN COLLECTIONS. New edition. 1930. Pp. 460, with 233 illustrations. 2s. 6d.

A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. Hill. Two vols.: text, pp. xvii + 371, and 201 plates. 1930. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. l + 301 (599–899), with 31 plates of facsimiles (XLII*–LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

SIR FRANCIS DRAKE'S VOYAGE ROUND THE WORLD, 1577–80. Two contemporary maps. Second edition, revised. 1931. 4to. 3s. 6d.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii + 214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii + 261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, B.M. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N–Z and Anonymous). 1931. 8vo. £2 10s.

THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5s.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM. Part XLI (50 plates), by C. J. GADD, M.A., F.S.A. 1931. Folio. 16s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii + 328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vol. I, A–Aegidius. Pp. 1004. 1931. Vol. II, Aegidius–Aleu. Pp. 996. 1931. Each £4 (to subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By DR. R. CAMPBELL THOMPSON. Pp. 36, with 18 plates. 1931. 10s.

BABYLONIAN LEGENDS OF THE CREATION. By SIR E. A. WALLIS BUDGE. New edition. Pp. 76. 1931. 1s. 6d.

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